

BULLETIN OF THE
ALLEN MEMORIAL ART MUSEUM
OF OBERLIN COLLEGE



Detail from the statue of Bishop Adelelm (p. 29)

ACQUISITIONS 1947 - 1948

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PUBLICATIONS

The Museum Bulletin and catalogues for
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intervals and are sent free to all members
of the Oberlin Friends of Art. They may be
purchased separately.

Photographs and post cards of museum
objects are on sale at the Museum. Orders
by mail are invited.

MUSEUM HOURS

Weekdays, 1:30 P. M. to 4:30 P. M.
Evenings, 7:00 P. M. to 9:00 P. M. Except
Saturday and Sunday.

Sundays, 2:00 P. M. to 4:00 P. M.
Open free at all times.

Foreword

This latest issue of the bulletin of the Allen Memorial Art Museum is evidence of the steady growth of the Oberlin College art collections. It is evidence also of a continued interest in the museum on the part of the benefactors whose names appear in it. As in previous years, the college is deeply grateful to the many donors who have presented to the museum important objects from their own collections and to the members of the Oberlin Friends of Art whose annual contributions are an important source of revenue for art purchases. Especial gratitude is due to Mr. R. T. Miller, Jr., for another outstanding financial gift which has made possible unusually important purchases in many fields. As director of the museum, I should like to record in this printed form both my official and my personal thanks for the generosity and interest of all these donors.

In view of the large number of acquisitions which have come to the college during the last two years, it has seemed wise to confine those discussed to objects of Western art, leaving those from the Orient for a later issue.

The arduous task of preparing this bulletin has been undertaken by Professor Wolfgang Stechow with assistance from the records compiled by the curator, Mrs. Hazel B. King, and her assistant, Miss Louise S. Richards.

CLARENCE WARD, *Director*

December, 1948.

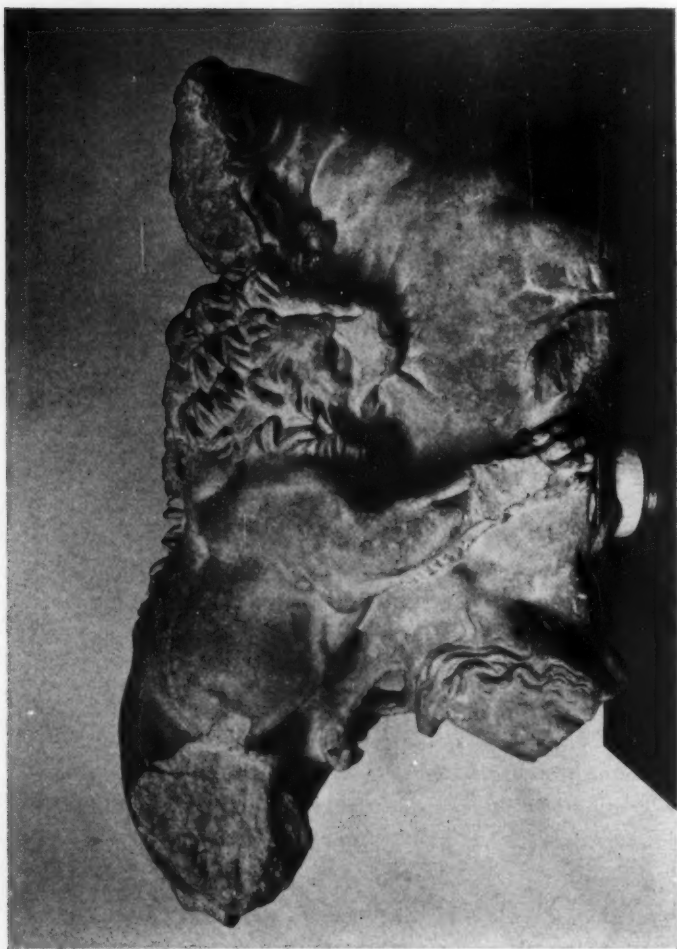


Figure 1

Selected Acquisitions of European Art 1947 - 1948

The group of a *Lion Attacking a Bull* (Fig. 1) is a characteristic work of Hellenistic sculpture of the period around 200 B.C. The marble is of a type frequently found in Asia Minor, and the group displays a strong stylistic relationship to the school of Pergamon where, moreover, a very similar scene is represented on one of the reliefs of the great altar (*Die Altertuemer von Pergamon*, VII, 2, p. 270). The subject itself, certainly of Oriental origin, was popular in Greece as early as the archaic period (witness the magnificent group which was recently acquired by the Metropolitan Museum in New York: G. Richter, *Bulletin*, IV, p. 93 ff.) and was rendered in marble, in bronze and on gems and coins. The present group which is carved in the round, though less finished at the back than in front, is almost identical with a small bronze in Vienna (Reinach, *Répertoire*, II, 721, 4). But in spite of its more fragmentary preservation, it is superior in the characterization of passionate violence in the attack and, particularly, in the expression of anguish so magnificently embodied in the tense neck of the victim. Another antique group which was closely related to ours but in which the bull was replaced by a horse was found in Rome in the earlier part of the sixteenth century and created a great furore among various Renaissance sculptors who copied it in bronze (see *The Burlington Magazine*, XLVI, 1925, p. 315, and *Zeitschrift fuer Kunstgeschichte*, XI, 1943/44, p. 55). It is possible that the subject, though occasionally adopted as a sort of city emblem (Akanthos), was also in some cases interpreted as a symbol of death and that the present group once served as the crowning piece of a sepulchral monument.

This group (16 in. high, 27½ in. wide) comes from the collection of the French physician Professor Pozzi which was sold in Paris in 1919. It was published by C. W. Lunsingh Scheurleer in *Oudheidkundig Jaarboek*, III, 1923, p. 201.
Inv. No. 48.28.



Figure 2

The front of a lid of a marble sarcophagus, containing reliefs with the story of Jonah (Fig. 2), brings to the museum a characteristic example of Early Christian sculpture (ca. 300 A.D.), with a nice piece of medieval mosaic work thrown in for good measure. Among the stories from the Old Testament represented on the sarcophagi of the early Christian era, the strange adventures of the prophet Jonah were the most frequent ones, and this is due to the fact that their symbolic significance has been emphasized by the Saviour Himself who said, according to St. Matthew 12,40: "For as Jonas was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." Accordingly, the Roman sculptor of our lid has shown, on the left, Jonah being thrown into the mouth of the monster while the shipmaster makes a vivid gesture of anxious prayer in the face of the great storm which caused his men to cast the prophet into the sea; and on the right, he has carved Jonah lying under the protecting gourd after having been delivered from the whale (who for purely compositional reasons is shown as being still present, contrary to the biblical text). The strange box above the whale in the left scene is probably an allusion to Noah's ark, another subject found on Early Christian sarcophagi. On the two corners are heads of markedly classical character; in the center, two lively winged putti who were originally holding the *cartella* with the inscription pertaining to the deceased, have been made jobless because the legend was replaced, at some time in the Middle Ages, with a lovely piece of "Cosmati" work, a porphyry slab surrounded by a decorative mosaic design. It is possible that the reliefs were slightly, and discreetly, altered on the same occasion.

This sarcophagus lid (whole length 81 in.) was discussed and reproduced in Joseph Wilpert's monumental work on *I Sarcophagi Cristiani Antichi*, Rome, 1932, II, pp. 202 and 215, and plate CLXXII, 6. It once formed part of the Stroganoff collection in Rome (L. Pollak and A. Munoz, *Pièces de Choix de la collection du Comte Grégoire Stroganoff à Rome*, 1912, ill. on p. VII).
Inv. No. 48.3.



Figure 3

Rediscovered by the late Arthur Kingsley Porter underneath the ivy covering the façade of the decrepit little abbey church of the Benedictines at Moreaux (Dept. Vienne), these two statues (Fig. 3), once placed at a considerable height on either side of the main entrance to the church, have now been secured from further deterioration and made accessible for the benefit of many who wish to study medieval sculpture in its finest achievements. Although this magnificent pair will continue for some time to pose intriguing questions to the scholar, it will immediately be recognized as a work of exceptional quality within the orbit of Romanesque sculpture of the Poitou. The inscriptions on the stone slabs (now placed immediately under the two figures) identify the one standing on the bull as Bishop *Grimoardus Pictavensis*, the other one as Bishop *Adalelmus Pictavensis* while both legends also mention an archdeacon Arnould. Since Guillaume II Adelelme and Grimoald were bishops of Poitiers from 1124 to 1140 and from 1140 to 1142 (at the latest) respectively, the statues are firmly dated around 1140. As to the lion and the bull, another inscription on the façade offers the rather enigmatic explanation that they have the task of guarding the entrance as corresponding animals did on the entrance to Solomon's Temple. In the figures of the bishops, the rigid Romanesque stylization of the preceding generations is beginning to show elements of a suppler treatment and to blend with a refined intimation of the bodies underneath, and there are also differentiations of great subtlety between the two figures with regard to posture and drapery. The detail reproduced on the cover of this Bulletin gives an approximate idea of the power and beauty embodied in the bull on which Bishop Adelelme is standing.

These statues (ca. 80 in. high) were mentioned, and their inscriptions carefully transcribed, by de Longuemar, "Epigraphie du Haut Poitou," *Mémoires de la Société des Antiquaires de l'Ouest*, XXVIII, 1863, p. 207. They were more fully discussed, and reproduced *in situ*, in A. K. Porter's *Romanesque Sculpture of the Pilgrimage Roads*, Boston, 1923, p. 318 and plates 1065-1068:

Inv. No. 48.1, 48.2.

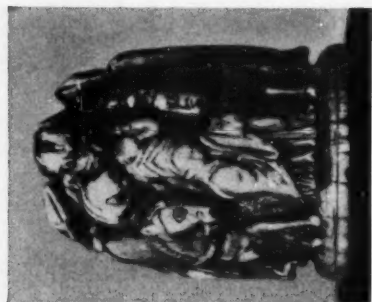


Figure 5b



Figure 4

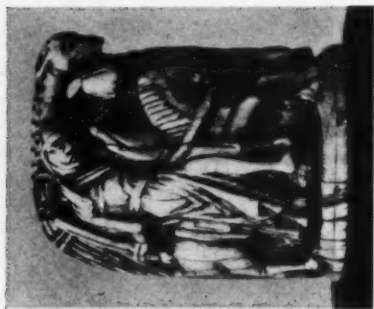


Figure 5a

This fine example of thirteenth century French enamel work (Fig. 4) probably served as the cover of a liturgical manuscript. Its decorative parts are executed in *champlevé*, i.e., the enamel is embedded in the gouged-out copper ground, but the faces of the figures have been modeled separately and applied to the ground, while most of the drapery is done in engraved lines without enameling. We have here an austere and yet vivid, coloristically superb interpretation of the *Majestas* of Christ who is seated on the rainbow within the *mandorla* glory, with the Alpha and Omega — symbols of Christ as the Beginning and the End — on either side of his bearded, haloed head, and the symbols of the Four Evangelists in the four corners. The type is frequently found on enamels of this kind, which may or may not have been made at Limoges.

The enamel measures $9 \frac{1}{8}$ by $4 \frac{3}{4}$ in.; it comes from the Otto H. Kahn collection.
Inv. No. 48.308.

The ability to encompass artistic greatness within the small physical area was certainly one of the outstanding characteristics of medieval art, and one does not easily find examples which surpass the true monumentality of this seemingly inconspicuous chessman of a "Knight", done in France in the twelfth century (Fig. 5). Companion-piece of a similar ivory in the Carrand collection of the National Museum in Florence, it was described by Adolph Goldschmidt as follows: "It has the usual arabic form of a 'Knight' with a protruding hunch above, formed by the head of a dragon whose body extends across the whole crest of the piece to the opposite side. The dragon bites the hand or shoulder of a man with bare chest whose hands seem to be manacled. From either side, a knight on horse back comes to his rescue with sword unsheathed. Their armor . . . and the form of the shield indicate the twelfth century. There are remains of pearls on the eyes, and traces of gold on the base."

The chessman is $2 \frac{1}{3}$ in. high, its lower diameter measures $1 \frac{4}{5}$ in. It comes from the collection of Count Wilczek on Castle Kreuzenstein, Tyrol, and can be traced back to the year 1672 when it was in the possession of the Count of Saint-Hilaire. It was described and reproduced in A. Goldschmidt's corpus of Romanesque ivories (*Die Elfenbeinskulpturen*, IV, no. 178, pl. LXIII) and was exhibited in Boston (Arts of the Middle Ages), 1940, no. 128.
Inv. No. 48.310.

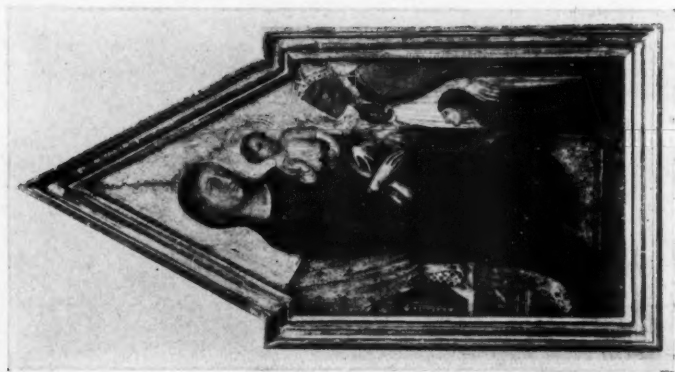


Figure 6



Figure 7

The panel with *Mary and the Child, a Saint Bishop and a Donor* (Fig. 6), a gift of Mr. Robert Lehman of New York, was done in Siena around the middle of the fourteenth century. Its painter cannot as yet be named, but a strong influence from Simone Martini is evident in the features as well as in the pleasing harmony of the colors among which many nuances of red and rose predominate. It has been recently shown that this work formed the center piece of a tabernacle which belongs to a specific group of devotional panels, popular in Tuscany during the fourteenth century under Northern influence and characterized by the presence of supplicants—living or deceased—who receive the blessings of the Christ-Child.

This panel (22 by 10½ in.) was described and reproduced in *The Philip Lehman Collection, New York, Paintings*, Paris, 1928, no. 37; by R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, II, 1924, p. 153 and fig. 105; and by Edward B. Garrison, Jr., "A New Devotional Panel Type in Fourteenth Century Italy," *Marsyas*, III, 1943/45, p. 39 and pl. XV, fig. 24. It comes from the collection of Prince Ourousoff in Vienna.

Inv. No. 47.1.

According to the legend, Crispin and Crispianus were brothers descended from a noble Roman family. They fled the persecution of the Christians under Diocletian and went to Soissons where they became shoemakers, converted the poor to Christianity by providing them with shoes gratis (angels furnished the leather), and ended their lives as martyrs. Naturally, they became the patron saints of the shoemakers all over Europe, particularly in France, the center of their popularity ever since a large church had been erected in Soissons in their honor during the sixth century. Also, France, and in particular its northern regions, still abound with sculptured groups in stone and wood, mostly done in the late fifteenth and early sixteenth centuries, showing either one or both brothers actually busy at their trade. In the case of our charming limestone statuette (Fig. 7), the Saint directs his thoughtful glance at his work, holding a shoe in one hand and with the other raising his tool (an awl?). This is not a great masterpiece but one in which a combination of considerable technical skill and true devotion has nevertheless succeeded in giving us a good deal more than a mere illustration from cultural history.

The statuette (18 in. high) shows traces of color. Nothing is known of its provenance.

Inv. No. 48.295.



Figure 8

The bust of *St. Urban* (Fig. 8) by Tilmann Riemenschneider (ca. 1463-1531) has only recently been shown to be an important work, done entirely by the master's own hand. Carved from a solid block of lindenwood, it is executed in the round, with the finely if summarily treated back showing the tasseled hood of the papal dress. The bust was never painted but left in the natural color of the soft wood, a creamy white which was unfortunately stained a deep brown some time in the nineteenth century. The Saint (Pope Urban I, 222-230) is characterized as the patron of the vineyards by a bunch of grapes which lies on the book held in his left hand. Busts like this one were presumably carried in processions which on May 25, St. Urban's day, moved across the vineyards near Wuerzburg where Riemenschneider himself owned some fourteen acres. The following description of the bust is taken from Mr. Bier's article, quoted below: "St. Urban appears as a kind-faced, elderly but still vigorous man, carrying the typical expression Riemenschneider imbued in nearly all of his creations, an expression of sadness and otherworldly spirituality, strangely contrasting with the robust realism with which every wrinkle of the face and every detail of the papal attire is rendered. The Pope wears the tiara over a cap which forms pointed lappets at the sides of the ears. Each of the three crowns encompassing the conical headdress is decorated with six cross-shaped leaves. Half of these leaves, especially the ones in the back, have broken off, as has the small orb and cross which doubtless crowned the top of the tiara. The cross was probably shaped similarly to the trifoliate leaves surrounding the crowns. Of other appointments only the cross-staff which was held by Urban's right hand has been lost." The base is modern. Comparison with dated works by Riemenschneider such as the monument of Bishop Rudolph von Scherenberg (1496-99) and the *Last Supper* of the Holy Blood altarpiece in Rothenburg (1501-02) assigns a date of ca. 1500 to our bust.

The *St. Urban* (26 in. high without the base) was briefly listed in the auction catalogue of the Eugen Schweitzer collection (Berlin, June 1918, no. 80) but never seriously studied until 1946 (J. Bier, "A Bust of St. Urban by Tilmann Riemenschneider," *The Art Quarterly*, IX, Spring, 1946, pp. 128-138).
Inv. No. 48.294.

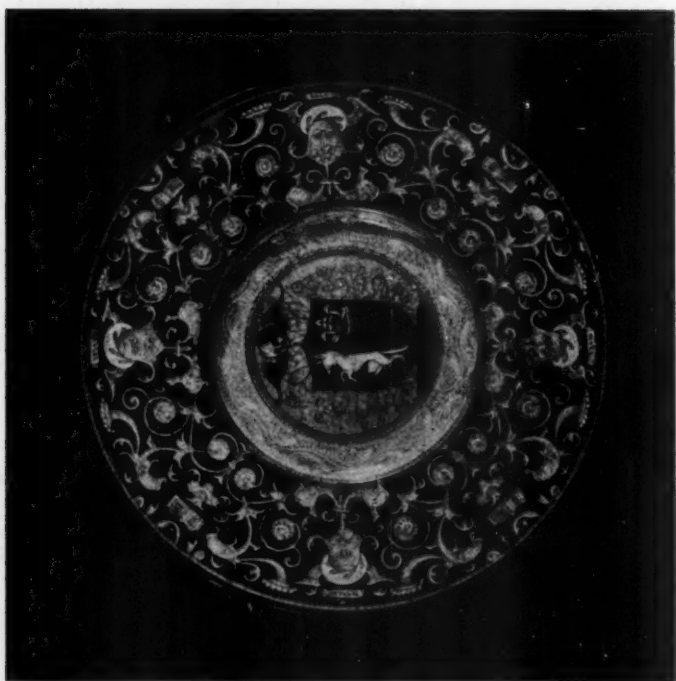


Figure 9

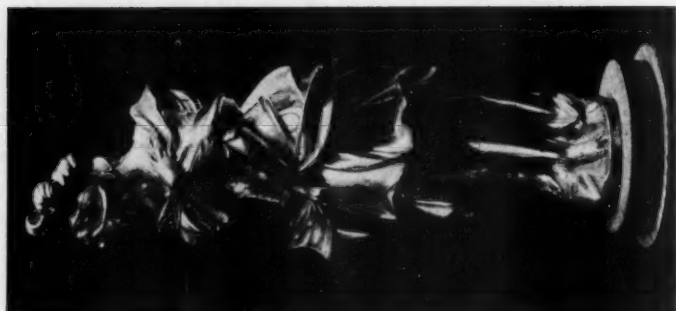


Figure 10

This majolica plate (Fig. 9) bears on its reverse the mark (a quartered circle with an o) of the workshop of the Casa Pirota which was located in Faenza, the town which has given its own name to works of that particular technique: *faience*. The broad frame contains such favorite elements of early Renaissance decoration as dolphin-head scrolls, mascarons, and cornucopiae, delicately done in light cobalt and white on a dark cobalt ground. The inner "cavetto" shows, encircled by a collar of reversed scrollings, the allied arms of the Altoviti and Soderini families of Florence, depicted on a shield hung by ribbons from the head of a winged cherub. The reverse displays, above the Casa Pirota mark, foliated rosettes and serpentine. Bindo Altoviti (1491-1556), known as a patron of Raphael (to whom his portrait in the National Gallery in Washington is attributed) was married to Fiammetta, daughter of Tommaso Soderini who in contrast to his more famous brother Pietro, was a staunch supporter of the Medici.

The plate (diameter $9\frac{3}{4}$ in.), for a time exhibited in the Metropolitan Museum in New York, formed part of the famous collection Mortimer L. Schiff with which it was sold in New York on May 4th, 1946 (no. 5).

Inv. No. 48.5.

The gilt bronze statuette (Fig. 10), presumably representing Minerva or Bellona, has been convincingly attributed to Tiziano Aspetti (1565-1607) who, born in Padua, formed his style under the influence of Alessandro Vittoria and Girolamo Campagna and spent the later part of his short life in Florence and Pisa. A typical example of the late phase of the so-called manneristic style, our statuette foreshadows the Rococo of the eighteenth century in more than one respect. The bellicose costume is belied by the preciously elegant pose and the purposeless movement of the hands, the face is half-hidden by means of a graceful bend of the head, and the whole figure derives its captivating charm from an undulant interplay of the arms and legs with the abundant curves of the capricious drapery. A delicate play of light and shade increases the refinement of the figure which characteristically offers a variety of interesting views and invites the spectator to turn it around in his hand, adding pleasures of touch to the visual ones.

The statuette is $10\frac{1}{2}$ in. high.

Inv. No. 48.92.



Figure 11

The pencil drawing (Fig. 11) by Jean Auguste Dominique Ingres (1780-1867) represents the wife of Adolphe Thiers, able statesman and abler historian of middle-nineteenth century France. It is inscribed by the artist: "Offert à Monsieur Thiers, ministre de l'intérieur, Ingres Del., 1834." One of the most fascinating aspects of Ingres' portrait drawings is the subtle differentiation between the meticulous execution of the features and the brilliant abbreviations employed in the rendering of hands and dress.

The drawing (8¼ by 11¼ in.) comes from the collection of Stanislas de Castellane. It was exhibited in San Francisco (Palace of the Legion of Honor), 1947, no. 14.
Inv. No. 48.27.

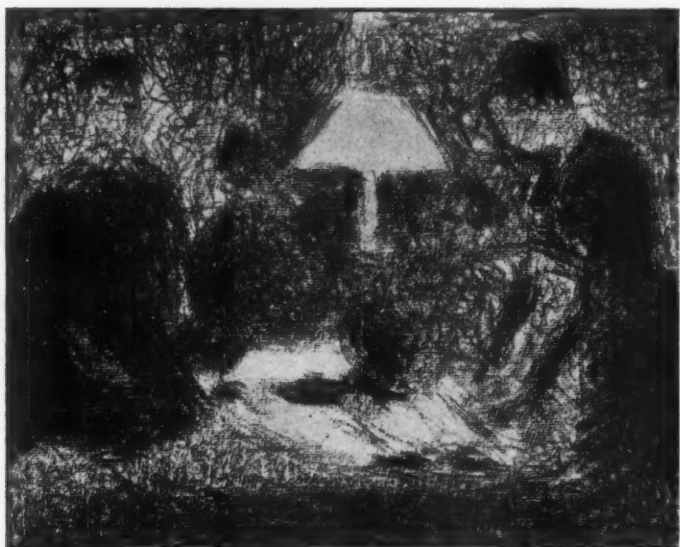


Figure 12

The charcoal drawing by Georges Seurat (1859-91), called *Sous la Lampe* (Fig. 12), forms an interesting contrast to Ingres' work, while yet containing an element of resemblance to it. Done roughly half a century later (1882 or 1883), it is primarily based on that method of dissolving outline and palpable form under the influence of light which is one of the main criteria of impressionism. On the other hand, it does display an element of that new, more quiet and static order in composition which Seurat so conspicuously achieved in his neo-impressionistic paintings and which was a harbinger of modern rather than an aftermath of impressionistic art. In this respect, it takes up, to a degree, the "classic" trend which was so stubbornly upheld by Ingres and which, in a sense, has always remained a main ingredient of all of French art.

This drawing (9¼ by 11¾ in.) comes from the collections Cointe and Farra in Paris and is mentioned in L. Hautecoeur's *La Peinture de la vie familiale*, Paris, 1945, p. 150. It was twice exhibited in Paris (Bernheim Jeune, 1908-09, and Gal. Charpentier, 1940).

Inv. No. 48.11.

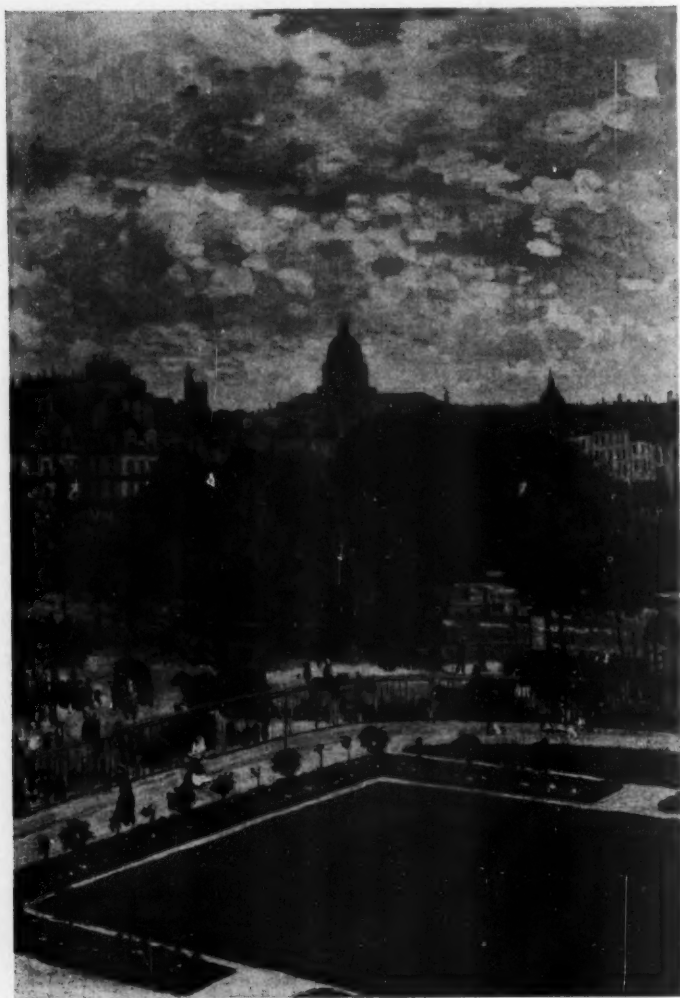


Figure 13

With Monet's *Jardins de l'Infante* (Fig. 13), the museum has acquired not only one of the most significant masterpieces of early impressionism but also one of the most important documents relating to that artistic movement. It was painted in 1866 when Claude Monet (1840-1926) had just had a modest success with his *Camille*. It seems rather well established that the present painting, which Monet had done from a balcony of the Louvre and which represents the *Garden of the Princess* in front and the Pantheon in the background, was at once acquired by the paint-shop owner Latouche and put in his window where it elicited the most curious remarks from several of his fellow-artists. According to Rewald, "Daumier impatiently summoned him [Latouche] to take this 'horror' out of his window, while Diaz manifested great enthusiasm and predicted that Monet would go far. Manet also stopped in the street, it seems, and said disdainfully to some friends: 'Just look at this young man who attempts to do the "plein air"! As if the ancients had ever thought of such a thing!'" The painting fascinates by exhibiting the fresh marks of more than one exciting discovery. Its composition, encompassed within a narrow upright format, is defined by a novel interpretation of the panorama view and must be understood in terms of an upsurging movement which starts with the broad "overture" of the ground space, rises to the relatively compact mass of trees and upwards to the dome, and culminates in the fluffy clouds. At the same time, the light green of the lawn and the brilliant color spots of the boldly simplified figures in the foreground are gradually superseded and relieved, first by the more reserved greens of the trees, then by the grey of the buildings and finally by the white of the sky which, however, also returns our glance back to the front. The picture is as far removed from the comparatively static tendencies of much of later plein-air painting (including much of Monet's own) as it is from the tranquillity of the "atelier" landscapes of his predecessors.

The painting (36 $\frac{1}{8}$ by 24 $\frac{3}{8}$ in.) comes from the collections F. Bonner and H. O. Havemeyer in New York and was illustrated and discussed (see above) by John Rewald, *The History of Impressionism*, New York, 1946, pp. 131 and 133. It was also reproduced in: G. Grappe, *C. Monet*, Berlin, n.d., p. 32; G. Geffroy, *C. Monet*, Paris, 1922, facing p. 25; F. Fels, *C. Monet*, Paris, 1925, p. 18; *The H. O. Havemeyer Collection*, New York, 1931, p. 420; J. Wilhelm, *Les Peintres du Paysage Parisien*, Paris, 1944, pl. 46.

Inv. No. 48.296.

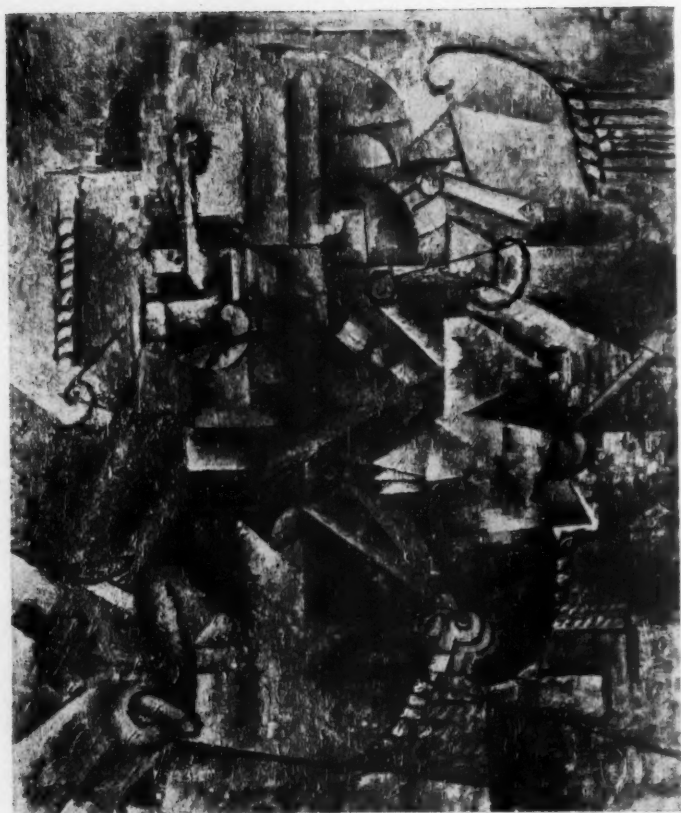


Figure 14

Le Verre d'Absinthe (Fig. 14) is the second painting by Picasso (born in 1881) to enter the museum, the other being *La Femme au Peplum* which was acquired in 1944 and reproduced in this *Bulletin*, Vol. I, No. 2. In striking contrast to the latter, this still life is a near-abstraction, and it is characteristic of the way in which abstract and classicistic tendencies overlap in Picasso's art that the "Greek" *Femme au Peplum* should have been done as many as thirteen years later than the present work which dates back to spring, 1911, and is, in fact, one of the earlier and most important representatives of "analytical cubism." The breaking down of the three-dimensional "material" into stereo-metrical particles, the sides of which were then re-arranged in narrow strata close to the picture surface, had been experimented with and raised to the status of a stylistic principle in a series of works by Picasso and Braque beginning around 1908-09. Already it manifests itself in a more mature state of development in the magnificently composed *Verre d'Absinthe*, which is more abstract than the preceding works but still echoes that excitement of discovery which is so sadly missing in a host of imitations by various "fellow-travelers" and even in some later paintings of the master himself. Coloristically, it is distinguished by noble restraint and a fine harmony of greys and light browns, and by a wonderful texture which reminds one of fish-scales.

Measuring 15 by 18 inches and signed on the back of the canvas, *Le Verre d'Absinthe* was acquired from the artist by Ambroise Vollard and was later in the collection of Walter P. Chrysler, Jr., in New York. It is illustrated in Christian Zervos' *Pablo Picasso*, II, no. 1, p. 129, fig. 261, and was exhibited in: New York (Valentin Gall.), 1936, no. 34; Chicago (Arts Club), 1937, no. 20; Detroit (Institute of Arts), 1937, no. 7; San Francisco (M. H. de Young Mem. Mus.), 1939-40, no. 194; and Philadelphia (Museum of Art), 1941, no. 168.

Inv. No. 47.36.



Figure 15

George Braque (born in 1882) did *La Guitare Bleue* (Fig. 15) in 1943. Among his paintings of that period, it is one of those which most emphatically preserve, though in a mature sublimation, important tendencies and formal aspects of early cubism. Through Guillaume Apollinaire, the leading literary exponent of what became later known as cubism, Braque had met Picasso, who was his senior by one year, in 1907. An intimate friendship between the two developed in 1908, and their collaboration in the service of the new movement became so close that it is sometimes very difficult to distinguish their contributions to that decisive phase of modern painting. "Together they created cubism and were its greatest masters" (A. H. Barr). Braque's later development lacks the striking versatility of Picasso's. While he keeps experimenting to a degree — in colors as well as in composition — and while he has successfully withstood the dangers of "academic" petrification, he remains opposed to everything dramatic, shrill or sweeping. It has rightly been said that his art suggests chamber music rather than the full orchestra. *La Guitare Bleue* is neither noisy nor mute; it is quiet, but enlivened by a rich counterpoint. The arrangement has done away with perspective, the natural forms have been simplified and even partly dissected; but space has not been entirely eliminated and the objects have not been deprived of plastic values, nor do they break apart with a loud clash. There is likewise great composure in the coloristic harmony which permeates the canvas and which, though decidedly unnaturalistic, has a convincing sound not only because it is decoratively beautiful but also because its particular sonorousness is so well adapted to, or rather grows out of, the subject of the picture.

La Guitare Bleue was reproduced in: Stanislas Fumet, *Braque (Colours of Masters series)*, New York, 1946, pl. 9. It was exhibited in Paris (Salon d'automne), 1944, and in London (Tate Gallery), 1946.

Inv. No. 48.297.

WOLFGANG STECHOW

Complete List of Acquisitions 1947 - 1948

SCULPTURE

- French, ca. 1140, Romanesque
48.1, 48.2 Statues of Bishops from the Abbey Church
of Moreaux, Vienne. Stone ----- R. T. Miller, Jr. Fund
- Roman, ca. 300 A.D.
48.3 Early Christian Sarcophagus Lid. Marble
----- R. T. Miller, Jr. Fund
- Greek, ca. 200 B.C.
48.28 Lion Attacking a Bull. Marble ----- R. T. Miller, Jr. Fund
- Tiziano Aspetti, Italian, 1565-1607
48.92 Minerva (?). Gilt Bronze ----- R. T. Miller, Jr. Fund
- Indian (Khmer), 9th-10th century A.D.
48.287 Dancing Girl. Stone Relief ----- R. T. Miller, Jr. Fund
- Chinese, Northern Wei dynasty, 6th century A.D.
48.288 Relief from Lung-Mên. Stone ----- Anonymous Gift
- Chinese, Tang dynasty, ca. 8th century A.D.
48.289 Bronze Lion ----- Anonymous Gift
- South-Italian, ca. 1200
48.293 Baptismal Font. Marble ----- R. T. Miller, Jr. Fund
- Tilman Riemenschneider, German, ca. 1463-1531
48.294 St. Urban. Lindenwood ----- R. T. Miller, Jr. Fund
- French, 15th century
48.295 St. Crispin. Limestone ----- R. T. Miller, Jr. Fund

PAINTINGS

- Italian, Sienese, ca. 1350
47.1 Madonna and Child with Saint Bishop and Donor.
Tempera ----- Gift of Robert Lehman
- Guillermo Meza, Mexican, born 1919
47.29 Nopalera. Oil on paper ----- Charles F. Olney Fund
- Diego Rivera, Mexican, born 1886
47.30 Nina. Watercolor ----- Charles F. Olney Fund
- Mambrillas Master, Spanish, 16th century
47.31 St. James. Tempera ----- Charles F. Olney Fund
- Angelo Bronzino, Italian, 1502-1572
47.32 Armorial Panel. Oil ----- Gift of Richard H. Zinser

- Pablo Picasso, Spanish, born 1881
 47.36 The Glass of Absinth. Oil ----- Prentiss Fund
- Karl Zerbe, German, born 1903
 47.41 The Trout. Encaustic ----- Friends of Art Fund
- Charles E. Burchfield, American, born 1893
 47.42 Song of Spring. Watercolor ----- Charles F. Olney Fund
- Jean Charlot, Mexican, born 1898
 47.43 Rest on the Flight into Egypt. Oil --- Friends of Art Fund
- Isabel Bishop, American, born 1902
 47.44 Lunch Hour. Oil ----- R. T. Miller, Jr. Fund
- Georgia O'Keefe, American, born 1887
 47.45 Cebello Church. Oil ----- R. T. Miller, Jr. Fund
- Margaret R. Schaffler, American, born 1896
 47.46 Fisherman's Wharf. Oil ----- Charles F. Olney Fund
- Russell Cowles, American, born 1887
 47.75 Study for "Dawn of the Spirit." Pastel
 ----- Gift of Mrs. Malcolm L. McBride
- George Overbury ("Pop") Hart, American, 1868-1933
 47.76 The Hero. Pen and ink, and oil
 ----- Gift of Mrs. Malcolm L. McBride
- Italian, ca. 1470
 47.111 Madona and Child. Tempera --- Gift of Robert Lehman
- Guy Pène du Bois. French, born 1884
 48.44 In the Wings. Oil ----- Gift of Mrs. Malcolm L. McBride
- Leon Underwood, English, born 1890
 48.45 The Market Gate, Merida. Oil
 ----- Gift of Mrs. Malcolm L. McBride
- Maurice Barraud, Swiss, born 1889
 48.46 Portrait of a Girl. Pastel
 ----- Gift of Mrs. Malcolm L. McBride
- Louis Buisseret, Belgian, contemporary
 48.47 Meditation. Oil ----- Gift of Mrs. Malcolm L. McBride
- Abraham Walkowitz, American, born 1880
 48.68 Three Women. Watercolor
 ----- Gift of Mrs. Malcolm L. McBride
- Claude Monet, French, 1840-1926
 48.296 Jardins de l'Infante, Louvre. Oil -- R. T. Miller, Jr. Fund
- Georges Braque, French, born 1882
 48.297 La Guitare Bleue. Oil ----- R. T. Miller, Jr. Fund

DRAWINGS

- Italian, 16th century
 47.2 The Lord Creating the Sun and Moon. Pen and bistre
 ----- Gift of Robert Lehman
- Web Brown, American
 47.24 45 Cartoons for the Akron Beacon Journal
 ----- Gift of Charles Val Clear
- José de Togores, Spanish, contemporary
 47.74 Seated Nude. Pencil --- Gift of Mrs. Malcolm L. McBride

- North Italian, late 16th century
 47.112 Study of Reclining Nudes. Bistre and Wash
 ----- Gift of Robert Lehman
- Giovanni Battista Piazzetta ?, Italian, 1682-1754
 47.113 Study of the Head of a Priest. Charcoal
 ----- Gift of Robert Lehman
- Luca Signorelli (attrib.), Italian, 1450-1523
 47.114 Head of a Martyred Saint. Black crayon
 ----- Gift of Robert Lehman
- Georges Seurat, French, 1859-1891
 48.11 Sous la Lampe. Charcoal ----- R. T. Miller, Jr. Fund
- Henry Moore, English, born 1898
 48.12 Miners. Charcoal and wash ----- Charles F. Olney Fund
- Jean Auguste Dominique Ingres, French, 1780-1867
 48.27 Madame Thiers. Pencil ----- R. T. Miller, Jr. Fund
- C. François, Swiss, contemporary
 48.48 Cornida. Sepia wash --- Gift of Mrs. Malcolm L. McBride
- Thomas Hart Benton, American, born 1889
 48.49 Western Tourist Camp. Pen and ink and wash
 ----- Gift of Mrs. Malcolm L. McBride
- Peggy Bacon, American, born 1895
 48.52 Cat. Lithograph pencil -- Gift of Mrs. Malcolm L. McBride
- 48.53 Boy. Pen and ink ----- Gift of Mrs. Malcolm L. McBride
- Boardman Robinson, American, born 1876
 48.66 Portrait of Hunneker. Ink
 ----- Gift of Mrs. Malcolm L. McBride
- 48.67 "He Put on the Lid . . ." Lithograph pencil and ink
 ----- Gift of Mrs. Malcolm L. McBride
- François-Joseph Watteau de Lille, French, 1758-1823
 48.73 Seated Woman. Black and white chalk
 ----- R. T. Miller, Jr. Fund
- Pablo Picasso, Spanish, born 1881
 48.309 Head of a Woman. Pen and ink ----- Anonymous Gift

PRINTS

- Auguste Lepère, French, 1849-1918
 47.5-15 11 Etchings ----- Gift of Mrs. Malcolm L. McBride
- Jean Morin, French, before 1590?-1650
 47.16 Bishop Cadmus. Engraving, Robert-Dumesnil 49
 ----- Gift of Mrs. Malcolm L. McBride
- Donald Ronnebeck, American, contemporary
 47.17 Brooklyn Bridge. Lithograph
 ----- Gift of Mrs. Malcolm L. McBride
- John Marin, American, born 1870
 47.18 Ponte Ghetto, Venice. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- 47.19 Lower Manhattan. Etching
 ----- Gift of Mrs. Malcolm L. McBride

- Master M. Z., Bavarian, fl. ca. 1500
 47.20 The Great Tournament. Engraving, B. 14
 ----- Gift of Mrs. Malcolm L. McBride
- Sir Francis Seymour Haden, English, 1818-1910
 47.21 The Holly Field. Etching, Harrington 33/1
 ----- Gift of Mrs. Malcolm L. McBride
- Herman A. Webster, American, born 1878
 47.22 Church Exterior. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- Ugo da Carpi, Italian, 1460-1523
 47.23 Miraculous Draught of Fishes. Chiaroscuro Woodcut,
 B. 13/II ----- Gift of Mrs. Malcolm L. McBride
- Eugène Delacroix, French, 1798-1863
 47.25 Le Forgeron. Aquatint, Delteil 19/II
 ----- Charles F. Olney Fund
- José Ribera, Spanish, 1588-1652
 47.26 The Poet. Etching, B. 10 ----- Charles F. Olney Fund
- Hans Sebald Lautensack, German, ca. 1524-1563
 47.27 Landscape. Etching, B. 25 ----- Charles F. Olney Fund
- Francisco Goya, Spanish, 1746-1828
 47.28 Por Que Fue Sensible. Aquatint --- Charles F. Olney Fund
- Adriaen van Ostade, Dutch, 1610-1685
 47.37 Man and Woman, Etching, B. 24 -- Charles F. Olney Fund
- Martin Schongauer, German, before 1440-1491
 47.38 Christ before Pilate. Engraving, B. 14
 ----- Charles F. Olney Fund
- Jacques Callot, French, 1592-1635
 47.39, 47.40 Vue de Paris, first and second states. Etchings,
 Meaume 712 ----- Charles F. Olney Fund
- Lovis Corinth, German, 1858-1925
 47.50 Cows in the Pasture. Lithograph ---- Friends of Art Fund
 47.51 The Larch Tree. Etching, S. 432/VI -- Friends of Art Fund
- James E. Dew, American, contemporary
 47.54 The Bombing of Berlin. Aquatint ----- Gift of the Artist
- Salvador Dali, Spanish, born 1904
 47.57 St. George and the Dragon. Etching -- Cleveland Print Club
- Giovanni Benedetto Castiglione (after), Italian, 1616-1670
 47.58 Pastoral Scene. Etching -- Gift of the English Department
- Jan Lievens, Dutch, 1607-1674
 47.59 Jacob Anointing the Stone. Etching, B. 9
 ----- Gift of the English Department
- Dirck Stoop, Dutch, ca. 1618-1681
 47.60 Horseman. Etching, B. 1 -- Gift of the English Department
- Alexandre Hyancinthe Dunouy, French, 1757-1841
 47.61 Sheep Grazing in a Valley. Etching
 ----- Gift of the English Department
- 47.62 Man Watering a Horse at a Fountain. Etching
 ----- Gift of the English Department

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- Childe Hassam, American, 1859-1935
 48.58 House on Main Street, East Hampton. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- Edward Hopper, American, born 1882
 48.59 Railroad Crossing. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- 48.60 American Landscape. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- Jean Hugo, French, born 1894
 48.61 Fantasy. Silk screen ---- Gift of Mrs. Malcolm L. McBride
- Jean Lurçat, French, born 1892
 48.62 Architecture. Color lithograph
 ----- Gift of Mrs. Malcolm L. McBride
- Thomas Willoughby Nason, American, born 1889
 48.63 On the Island. Wood engraving
 ----- Gift of Mrs. Malcolm L. McBride
- Joseph Pennell, American, 1857-1926
 48.64 The Thames and St. Paul's. Lithograph
 ----- Gift of Mrs. Malcolm L. McBride
- Boardman Robinson, American, born 1876
 48.65 Gay Head. Lithograph -- Gift of Mrs. Malcolm L. McBride
- Martin Lewis, American, contemporary
 48.69 The Glow of the City. Etching
 ----- Gift of Mrs. Malcolm L. McBride
- Jacques Callot, French, 1593-1635
 48.74-48.91 Les Misères et les Malheurs de la Guerre, large
 series. Etchings, Meaume 564-581 ----- R. T. Miller, Jr. Fund
- Stevan Dohanos, American, born 1907
 48.291 State Fair. Wood Engraving ----- Cleveland Print Club
- Reginald Marsh, American, born 1898
 48.292 Switch Engines. Lithograph ----- Cleveland Print Club

TEXTILES.

- Chinese, Ming dynasty
 47.52 Kossu ----- Gift of Robert Somerville
- American, late 19th century
 48.6-48.9 Articles of Costume
 ----- Gift of J. Herbert Nichols and Ruth G. Nichols
- Sofia Widén, Swedish, contemporary
 48.13-48.17 Textile Samples ----- Gift of Sofia Widén
- Susan Gröndal, Swedish, contemporary
 48.18-48.21 Textile Samples ----- Gift of Sofia Widén

- Tyra Lundgren, Swedish, contemporary
 48.22 Textile Sample ----- Gift of Sofia Widén
- French, 19th century
 48.32 Silk Scarf ----- Gift of Mrs. C. S. Johnson
- Italian, French and Spanish; 16th to 18th century
 48.93-48.142 Textile Samples ----- R. T. Miller, Jr. Fund
- Italian, French and Spanish; 16th to 19th century
 48.143-48.173 Articles of Costume ----- R. T. Miller, Jr. Fund
- American, 19th and 20th century
 48.174-48.187 Articles of Costume ----- Gift of F. C. Dudley
- American, 19th century
 48.188-48.201 Articles of Costume ----- Gift of Mrs. John Jay McKelvey
- American, 19th century
 48.203 Coverlet ----- Gift of Mrs. A. B. Meldrum
- English, 19th century
 48.204 Paisley Shawl ----- Gift of Mrs. A. B. Meldrum
- Italian, 19th century
 48.205 Silk Shawl ----- Gift of Mrs. A. B. Meldrum
- American, 19th and 20th century
 48.206-286 Articles of Costume ----- Gift of Miss Alice Little
- Italian, 15th century
 48.306 Pluviale of Matthias Corvinus ----- R. T. Miller, Jr. Fund
- French, 18th century
 48.307 Silk Dress ----- R. T. Miller, Jr. Fund

CERAMICS

- Italian, Florentine, 16th century
 47.3 Apothecary Jar, Majolica ----- Gift of Robert Lehman
- Chinese, Yang Shao period, 3000-2000 B.C.
 47.4 Mortuary Urn ----- R. T. Miller, Jr. Fund
- Chinese, Tang dynasty, 618-906 A.D.
 47.48 Ox Cart. Terra Cotta ----- R. T. Miller, Jr. Fund
- Chinese, Tang dynasty, 618-906 A.D.
 47.49, 47.116 Pair of Dancers. Terra Cotta ----- R. T. Miller, Jr. Fund
- Italian, Faenza, early 16th century
 48.5 Armorial Plaque. Majolica ----- Charles F. Olney Fund
- Chinese, Sung dynasty, 960-1279 A.D.
 48.23 Ting Yao Saucer ----- Charles F. Olney Fund
- German, Dresden, ca. 1760
 48.70 Soup Tureen. Meissen Porcelain ---- R. T. Miller, Jr. Fund

German, Dresden, ca. 1760

48.71, 48.72 Pair of Dinner Plates. Meissen Porcelain
----- R. T. Miller, Jr. Fund

Chinese, Northern Wei dynasty, 386-534 A.D.

48.202 Tomb Guardian. Terra Cotta --- Gift of Robert Somerville

Chinese, T'ang dynasty, ca. 8th century

48.305 Horse with Male Rider. Glazed Terra Cotta
----- Gift of C. T. Loo

GLASS

Roman (?)

47.33-35 Three Glass Bottles ----- Gift of Mrs. P. D. Sherman

American, 19th century

48.41 Tiffany Glass Vase ----- Gift of Frank M. Irwin

METALWORK

Hellenistic

47.53 Miniature Mask. Silver ----- Gift of Adolph Loewi

Russian (?)

48.42, 48.43 Candlesticks. Brass ----- Gift of Frank M. Irwin

Chinese, Shang dynasty, 18th to 12th century B.C.

48.290 Chüeh. Bronze ----- Anonymous Gift

FURNITURE

Italian, 16th century

47.115 Armchair ----- Gift of Robert Lehman

IVORY

French, 14th century

47.47 Wing of a Diptych ----- R. T. Miller, Jr. Fund

French, 12th century

48.310 Chessman (Knight) ----- R. T. Miller, Jr. Fund

ENAMEL

French, 13th century

48.308 Limoges Champlevé Enamel Plaque
----- R. T. Miller, Jr. Fund

JADE

Chinese, Pre-historic to Ming dynasty

47.77-47.110 34 Pieces of Jade --- Gift of Mrs. Donald W. Evans

JEWELRY

American, ca. 1870
48.10 Hair Pin ----- Gift of J. Herbert Nichols

American, 1864
48.36 Hair Ring. Gold ----- Gift of Miss Mary McRae

BEADWORK

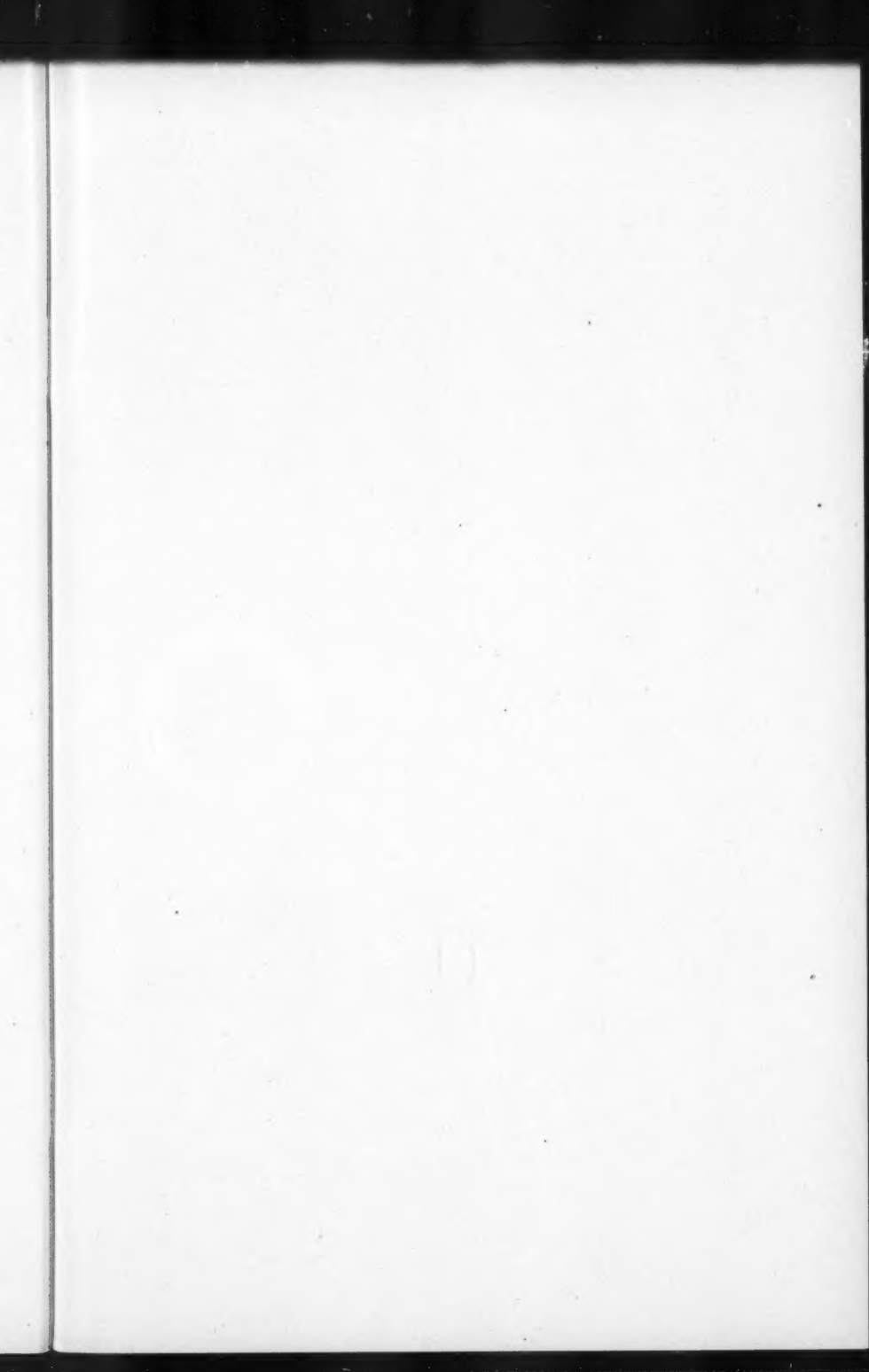
Austrian, 19th century
47.56 Reticule ----- Gift of Miss Irna Illing

TOYS

Japanese, 20th century
48.24 Doll ----- Gift of Mrs. Louis E. Burgner

Indian, 20th century
48.40 11 Dolls ----- Gift of Mrs. C. A. Rockey

19th century
48.298-48.304 Examples of glass, ceramics and metalwork
----- Gift of Mrs. A. B. Meldrum



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